



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



## WOOD CARVING FOR AMATEURS. NO. VI. (Conclusion.)

BY WM. Q. TOLMAN, INSTRUCTOR OF ENGRAVING, MASSACHUSETTS REFORMATORY, CONCORD JUNCTION, MASS.



PLEASANT as the task may be, there is always an end in view, and, with the trust that these designs and articles have been of interest to my readers, I will now conclude this series with a description of the designs shown herewith. The first is a Key Board, the motif of which is the Black Mustard plant. This should be carved from three-eighths-

inch stock, the design being relieved about one-half the thickness of the wood, and the flowers treated simply.

The board should not be made thin at the edges, but of the same thickness throughout, the only appearance of thinness will be brought about by the bevel cuts on sides, bottom and top.

To hang it properly, put two screw eyes into the upper edge of the shield, two inches from the flower in upper panel, in point of shield. This shield will hold five keys of good size, without hiding the ornamental work; small brass hooks being inserted to hang the keys on.

The second design is for a carved Album Cover, which may—by leaving out the lettering—be used as a panel. The motif of this design is a Golden Ragwort, and will call for great care in the handling of the carving. Stock six-eighths-inch thick should be used for this pattern, and the border enclosing the flowers and shield of three-sixteenths-inch stock from outside background—by this I refer to the portion of the design marked by parallel lines.

The bevel on the outside edge should be two-eighths-inch thick, and may be made flat or concave—the latter would look the best—although either may be easily effected, as it is a choice of planes.

The design within the scroll, outside frame of pattern, should be five-sixteenths-inch relief; the flowers treated in a delicate manner, while leaves call for a more vigorous treatment. Take great pains to make the scrolls in the shield true, do not get their lines of beauty angular—a common fault, I am sorry to say, and one which often occurs with workers of much experience.

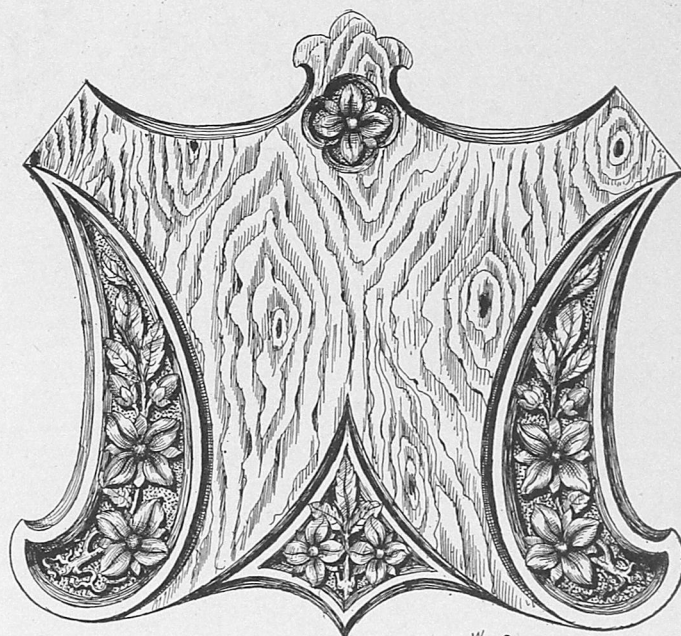
It will be noticed that the scrolls lift as high as the outside border, the drawing shows that the shield surface has to be graded to accomplish this. The point of the shield, between the upper right and left scrolls, is thrown forward, and both the inside and outside bevels should be cut flat.

Stamp the background of the word "Album" different from that of the flowers, and if used for a panel avoid stamping altogether, making backgrounds smooth by use of tools—not sandpaper. The portion of the design denoted by the parallel lines should also be smooth; not stamped under any consideration, as it will ruin the whole arrangement.

Having carefully considered the designs, we will now look into the matter of gilding, but bear in mind, that while gilded carving may conceal poor work to a certain extent, it offers no excuse for the carver slighting his work. The old time shop advice to apprentices—"First learn to do your work well, then quickly, *then* learn to slight it"—does not appeal to the amateur who takes pride in his productions, and is not tied down by dollars and cents considerations. Bear in mind "Little Buttercup's" song, "Gild a farthing as you will, it is but a farthing still," and that poor work is still poor work even if covered with gold leaf.

The materials and tools required for the process of gilding are few, a book or two of gold leaf, a gilder's "tip," which is composed of long hairs set in a cardboard handle, and resembles a small tooth comb, and a pad on which to cut the leaf.

The leaf must be cut with a smooth edged, very sharp knife, as the slightest notch in the blade will tear the gold. A fair sized camel's hair brush to fix the leaf in place and two common soft hair brushes will be needed to put on the leaf size and paint. The parts to be gilded should be made smooth before giving it the necessary coat of white paint, when this is dry rub it with sandpaper to a smooth surface; paint again, and let dry as before, repeating the process until nothing of the wood can be seen leaving a smooth surface of white paint.



WM. Q. TOLMAN DESIGNER

A CARVED KEY BOARD. DESIGNED BY WM. Q. TOLMAN.

Then coat it thickly with gold size, letting this dry until only a slight stickiness remains. Take the gold leaf out of the book carefully, place on the chamois leather cushion and cut into the sizes needed, then pass the comb-like brush over the hair or cheek, this will cause the leaf to hold to the brush until it reaches the surface made sticky by the size.

Do not fail to place the leaf in the right place on the first attempt, for once on it cannot be removed without scraping, also avoid touching the blade of the knife or the pad with the bare hands, else the gold will adhere to either, and thus easily turn. When the gold is in place, stipple it down with the painting brush, and then blow away all particles of loose gold. A light hand, combined with patience and practice will bring about successful results.

While laying on the gold shut all windows and doors to keep out draughts, and if the doors are locked you may avoid nerve disturbing intruders as well. When all is completed, dust with a soft brush to fix all in place, and remove stray pieces of the gold.

**W**HITE enameled decorations are now coming greatly into fashion where effect is sought after. An instance of this will be found in one of the Empress of Austria's villas. Her Majesty's boudoir will be entirely in white and silver; ceiling, walls and all, with white lacquered wood doors, painted with groups of lilies of the valley, heather and violets; and white velvet will form the covering of furniture and draperies. How often this will want renovating we will not venture to say, but we can form a very good idea if such becomes the craze in our drawing-rooms.

**A** NEWLY-DECORATED reception-room in New York has the walls tinted a delicate shade of green, not a glaring green, but soft. On the walls are many dainty etchings with broad white mats, framed in gold and white. The curtains are in pale green, and a large divan is covered with dull greenish plush. The chairs are in the same shades of brocade and tapestry, the *bric-à-brac* is all light, with plenty of white. Tables, brackets and easels are white enameled, and the scarfs and lamp shades are in green and gold.

**D**R. J. WALTER FEWKES, of the Bureau of American Ethnology, has excavated at the villages of Homolobi, Chevlon, and Chaves, in New Mexico and Arizona, and made a large collection of ancient pottery and other relics of superior workmanship, which will be added to the United States National Museum.

**A** METHOD of casting glass has been devised by which many more articles can be produced than before from this material. Glass bath tubs will soon be on the market. Glass water pipes are already

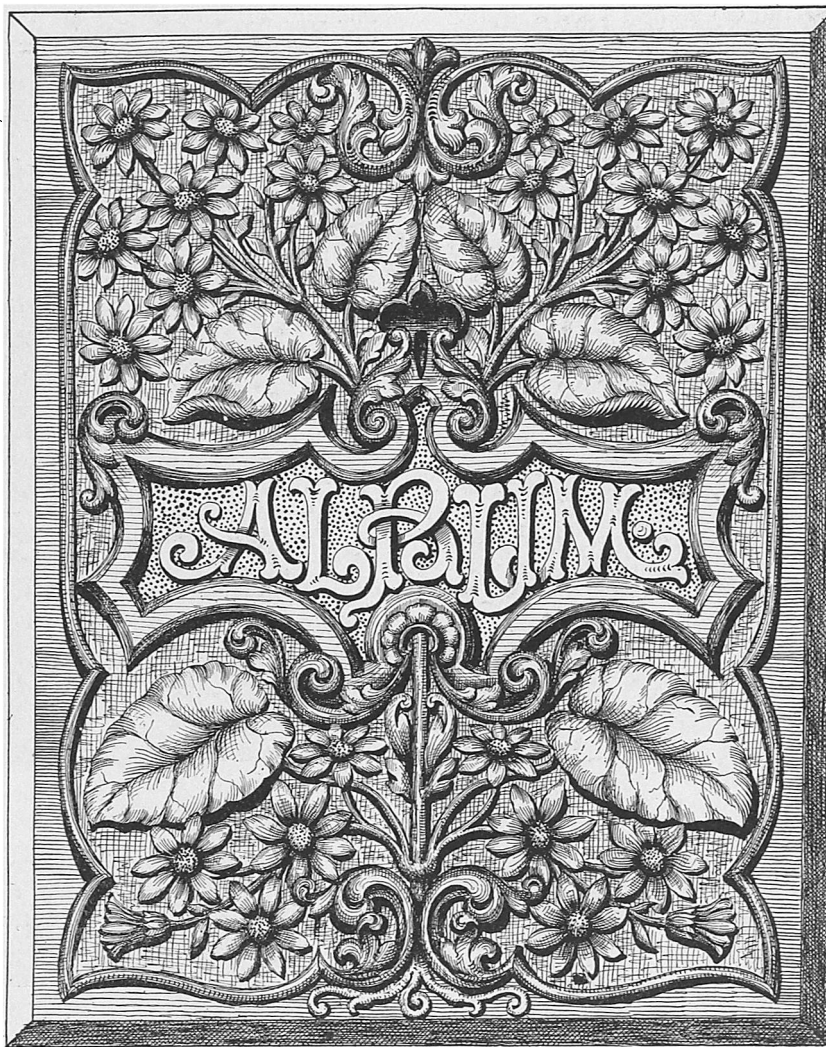
in use, as an experiment. There will be no rusting of these, and electric currents will not affect them. The casting is done in hot moulds, and the core is pushed into its place after the viscous glass is poured in. Then the whole is cooled down and at the proper time the core is withdrawn.

**A** COMPANY has been formed in America for the manufacture of paper bottles. It is claimed that they cannot be broken in ordinary use, and will cost about half as much as glass bottles.

**R**ECENTLY in a broker's shop a correspondent says he saw a quart stone bottle on which was embossed a portrait of Earl Grey, the Premier who played such a prominent part in the political arena during the passing of the

Reform Bill, 1832. Below his portrait are inscribed the words, "Grey's Cordial." Those who read between the lines will be able to appreciate the hidden joke in these two words.

**T**O SEE the small silver object, all hand-painted on enamel, decorated with branches of blossoms and innocent cupids, one would never suspect the flask to be the holder of brandy or cocktails. This is for the poetic order of womankind, while the nautical sister has hers in the design of a marine view, and the huntress sports a dog's head or fox chase on her bottle. Many less expensive ones are of cut-glass, oxidized silver and of hammered gold, having jewel-studded tops.



A CARVED ALBUM COVER. DESIGNED BY WM. Q. TOLMAN.





A DAINY ST. LOUIS PARLOR.

**W**HEN the Emperor William was a lieutenant in the infantry regiment of Guards at Potsdam fifteen years ago, he broke, by accident, the beermug of a brother officer. The latter, who is now a post-office official, has just received from the Emperor a glass with a silver lid on which the Prussian coat of arms is engraved. His majesty, being by chance reminded of the incident, sent the present with a message saying that it was in fulfilment of a promise he had made at the time, but which his military duties had caused him to forget.

**J**UGS and jars, whether for cigars or tobacco or as toilet accessories, show heavy, rich cut glass patterns and silver tops. Heavy bands of silver at the top add to the rich effect of many.

**P**ORCELAIN lamps, with wrought-iron decorations, are much in favor. The globe is of the porcelain matching that is used for the lamp in colour. Many of the most effective globes for lamps are made of the new Baccarat ware. It is seen in a variety of colors, and is much like porcelain, only that a design is traced upon it.

**S**OME very odd and small designs of clock cases are on the American market, made of decorated porcelain, gilt, and enamels.

**L**AMPS, tall vases, and flagons, together with many novelties in Vienna china, are decorated in Delft style, and are designed for the approaching holiday trade.

**A** CARLSBAD china pansy, large, and painted in natural colors, is the latest bonbon box for the five o'clock tea table. Dresden china, porcelain, silver, and cut glass are the materials for bonbonnières.

**R**ECENTLY there has been introduced a pretty shade of rose-colored moulded glass, chiefly in table ware. The play of light on this new ware adds much to its beauty. The effect produced reminds one of that resulting from the employment of flashed glass, but the resulting shades are not quite so pronounced.